



NOW THEN

ELLEN JEWETT | JOHN COOPER CLARKE | INTERNATIONAL TEACHERS OF POP
A MAGAZINE FOR SHEFFIELD | ISSUE 131 | FREE

WE ARE OPUS



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

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EDITORIAL

Liam Casey makes a good point in this month's artist interview, framing February's featured artist Ellen Jewett as a 'superrealist' sculptor. It's impossible to convey the detail of the Canada-based artist's work on mere paper, but hopefully the first print issue of Now Then in 2019 gives you a taste.

This month it was our great pleasure to interview the punk-rock bard Dr John Cooper Clarke, Leonore Wheatley of Sheffield-Manchester 'nerd disco' outfit International Teachers of Pop, and Bambos Georgiou of Sheffield Comics Network. Elsewhere, I encourage you to read Rachael Hand's piece on Sheffield's proposed Clean Air Zone and Martin Currie's piece on the 'Pitsmoor Renaissance'.

Now Then has an open submissions policy, which means anyone can pitch ideas to us. If you've got something you want to say on these pages, get in touch. If you just fancy trying your hand at writing, we're all ears.

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Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

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LOCALCHECK

EXTINCTION OR REBELLION



Activist teenagers come and go, but climate-striking Swedish schoolgirl Greta Thunberg went further than most. She ended up speaking to the COP24 UN Climate conference in Poland and what she said reverberated loudly. We're not here to ask the world leaders for change; we're telling them. Climate change is a deadly crisis. Grown-ups: grow up!

After years of conferences and targets not reached, pollution is still killing our planet. The agreements made so far say there will be a gradual reduction in CO₂ spewing out, over several years, as the train speeds towards a brick wall. This isn't going to work. We must slam the brakes on now.

That's why Extinction Rebellion (XR) was formed on 31 October 2018, with a hundred academics signing a powerful letter about governmental failure in the face of ecological crisis.

sites demanding truthful climate reporting.

Extinction Rebellion's demands are simply expressed. The Government must tell the truth about how deadly the situation is and develop a plan for the nation to reach zero carbon emissions by 2025. This will take the sort of effort put into the Second World War. It's not a programme or a policy that's needed; it's a massive mobilisation that Extinction Rebellion say will need citizens' assemblies to oversee it, because politicians and industrialists have shown that they cannot be trusted.

In Sheffield, the Council are being urged to pass a Climate Emergency Motion, going far beyond the current strategy and joining many other places in a clamour for urgency, directives, powers and resources.

This movement has gone global in its first two months.

“WE MUST SLAM THE BRAKES ON NOW”

It's our right and our moral duty to defend life itself, they said.

Sheffield XR produced an equivalent open letter which included 51 local health, education and faith leaders endorsing civil disobedience. Aaron Thierry decided to commit to it at that point, becoming a co-ordinator for the Sheffield group. He has an ecology-based PhD and he's studied the melting permafrost. He knows the crisis is real but says that as a society we don't know how to respond. “We're bottling it up. When people do acknowledge it, it's liberating. It leads to actions.”

In November, Extinction Rebellion peacefully swarmed to block five bridges in London, with many people involved saying they'd never done any protesting before. Sheffielders were among those arrested. Next, a symbolic 'Funeral for the Planet' presented the Sheffield letter to Council leader Julie Dore. Then in December came co-ordinated demonstrations outside BBC

People get it and then get on board. It's based on science, practical pressure and an unstoppable argument. When the main action happens in capital cities, local groups will arrange transport. There will be training sessions in non-violent direct action. Events will start again this month, building up to International Rebellion Week starting 15 April. Watch this space.

Hosted by Alt-Sheff

Rebellion.earth | Facebook: 'Extinction Rebellion Sheffield' alt-sheff.org

MOVEMENTS 'ACTIVE' LISTINGS

MAKING SPACE

Until 8 Feb | 10am-6pm weekdays, 11am-4pm Sat | New Roots, S10 2HP

An exhibition about squatting, trespass and housing direct action that's full of alternative radical histories. Lots of research and information on property ownership, from the Magna Carta to current-day activist campaigns. **Facebook:** search 'Making Space'

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The folks at Red Haus are thinking about converting to a co-operative focussed on books about politics, history, pop culture, sociology and related fiction. Interested? Drop in and chat. They need ideas and people for the transformation. **Facebook:** search 'Red Haus Cooperative?'

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CLEAN AIR ZONE

VITAL FOR SHEFFIELD'S WELLBEING

We, the people of Sheffield, are all paying for our dirty air.

I'm writing this article on behalf of Sheffield Climate Alliance, but I have to declare a personal interest. As one of the many people who suffer from cardiac and respiratory conditions, clean air is a subject very close to my heart - and my lungs. I know from personal experience that bad air exacerbates asthma and I find it troubling that air pollution stops children's lungs growing properly.

It is estimated that at least 500 deaths each year in Sheffield are linked to air pollution. Poor air quality is associated with breathing problems like emphysema and bronchiectasis, as well as cancer, heart disease, stroke and dementia. On top of the human cost, it drains our economy due to the costs of healthcare and days off work.

Traffic is a major source of air pollution, including tiny sooty particles (known as PM10 and PM2.5) and the gases known as

good proportion of the bus fleet is already compliant or in the process of being upgraded. The intention is that buses and taxis become clean enough to avoid paying the charge and so won't need to increase fares. If the Government doesn't give the Council the money it needs, however, the plans may go back to the drawing board.

Sheffield, along with many other UK cities, has been breaking air quality legal limits since they were introduced nine years ago. It has taken three high court victories by environmental lawyers ClientEarth to force Central Government to give councils the means to produce effective clean air strategies, including Clean Air Zones.

But a Clean Air Zone is not the whole story. While cleaner buses will emit less pollution along their routes and cleaner taxis will help, in particular in areas like Darnall and Tinsley, there might still be pollution hotspots outside the CAZ. To achieve really clean air throughout the city we need joined-up

"WE NEED TO USE ALL THE TOOLS TO HAND"

nitrous oxides (NO_x). Nitrogen dioxide (NO₂) damages children's lungs, whilst nitrous oxide (N₂O) is an extremely potent greenhouse gas. If we make our journeys by foot or bike, or use public transport or cleaner vehicles, we clean up the air in Sheffield and help the rest of the planet too. That is why Sheffield Climate Alliance, along with Friends of the Earth and other groups, has been campaigning for over a year to establish a Clean Air Zone in Sheffield to help phase out polluting vehicles.

SCA therefore welcomes the announcement that Sheffield City Council has scheduled a consultation process on a Clean Air Zone (CAZ) from February to April. The Sheffield CAZ will be made up of the inner ring road and everywhere inside it. Buses, coaches, heavy goods vehicles, light goods vehicles and taxis will have to meet clean air standards or pay a daily fee to enter the CAZ. These vehicles have been identified as contributing disproportionate amounts of pollution due to the high number of journeys they make in and out of the city centre. The idea is to use the CAZ to clean them up. People driving private cars won't have to pay and all money raised by the CAZ will be put back into air quality.

As part of its CAZ bid, Sheffield City Council is asking Central Government for money to help clean up our buses and taxis via a mixture of grants and interest-free loans. A

thinking in our transport plans, encouraging and enabling cycling, walking buses and green walking routes. So SCA hopes the recent £10m bid from Sheffield City Region to the Transforming Cities Fund for measures like these is successful.

To clean up our city's air, we need to use all the tools to hand, including the Clean Air Zone. Breathe deep, raise your voice and contribute to the consultation.

Rachael Hand is Coordinator for Sheffield Climate Alliance



Photo by Andrew Tryon (Creative Commons)

Find the CAZ consultation at sheffield.citizenspace.com.
sheffieldclimatealliance.net



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JOHN COOPER CLARKE

SCI-FI, SURVEILLANCE AND SOCIAL SIGNIFICANCE

What can one say by manner of introducing the notoriously shock-mopped John Cooper Clarke, pioneer of punk poetry and honorary doctor of the arts, rock’n’roll collaborator, alternative British institution and all-round legend, that hasn’t been said before?

Not much, but it’s all true, nonetheless. And after a career spanning more than four decades, Clarke’s still hard at work, with a new book of poems and an ongoing tour, both entitled *The Luckiest Guy Alive*. “I wouldn’t swap places with anybody,” he tells me – and given his place is onstage, whether supporting international rock acts or as a headline act in his own right, you can understand why.

I gave the Bard of Salford a bell on a January afternoon for a discussion that spanned science fiction and rock’n’roll, but which started with a question about the often overlooked craft (or is that graft?) of poetry.

Do you write every day?

I haven’t been lately, but normally, yeah. I try to keep my hand in. You’ve gotta put the hours in. It’s no good relying on inspiration. That’s for amateurs. [laughs]

What sort of thing sparks a new piece?

It varies from number to number. Sometimes you get hit out of leftfield. A lot of times I get the title first. With ‘Beasley Street’, for

example, I got the last line first and then I worked backwards. I got it from a musical number in a Busby Berkeley movie called **42nd Street**, which finishes off with the line: “Naughty, gaudy, sporty Forty-Second Street,” loads of words that rhyme into a big-production finish.

So I thought, what’s the reverse of that? What would give a bad impression of a street? So, cheesy, queasy, sleazy. And then I thought, what roughly rhymes with that, but will sound realistic? So that’s where I got the street name. There was a jockey called Scobie Breasley, so I thought, ‘I’ll just knock the ‘R’ off.’ [laughs] This is the prosaic machinery that hopefully gives rise to a poetical masterpiece! It’s all about getting an angle.

I write science fiction and it’s a similar thing. You have to find things in the world that you can twist a little bit.

Right, otherwise it’s just fantasy. If you can’t anchor it to something that’s happening now that’s readily recognisable, it fails. I’m not the biggest science fiction reader, but it seems to me that all the famous works have some foot in the now, or even, y’know, 50 years ago.

I’m just rediscovering George Orwell, actually. I was talking to my daughter about him, which led me to re-read all his stuff. He’s better than I remembered. The one that comes to mind, obviously, is **1984**, which is really about 1948. It seems nostalgic now. The level of surveillance that we undergo each day makes 1984 look pretty tame by comparison. Back then you only had your TV spying on you.

As for smartphones, y’know, I can live with mystery. It’s the

art-ghetto gym, Beasley Boulevard...” That poem really nails these two books together.

You’ve worked a fair bit with artists from Sheffield over the years, particularly recently.

Yeah, I did some MCing for your very own Arctic Monkeys just before Christmas at the Arena. Always a pleasure to see the guys and that was the first time I heard the latest album. Terrific. They go from strength to strength. It’s having a real rock’n’roll moment, isn’t it, Sheffield? I’ve actually written a song eulogising the city of Sheffield. I’m pitching it at... well, I’m not gonna go on about this, because I’ll jinx it...

You were an influence on my becoming a writer. I thought I was gonna be a musician, but then I realised you have to be moderately good at music to do that...

[laughs] I think we did the right thing. We didn’t look at the over-crowded music marketplace and think, ‘Why not me?’ Once you’ve got something in print, it could take off at a later date, when you didn’t plan on it, whereas if you miss the boat with a pop record, you’re just in the bin. But sometimes events are magnified by something that was written before that event, and then you get lumbered with, y’know, ‘social significance’.

The burden of being a prophet?

Right, which, commercially speaking, isn’t a bad thing. The trick is to have it happen while you’re alive! [laughs]

What advice would you give to struggling poets?

My advice to poets is this: you’re not gonna invent a new style of poetry, so find somebody whose work you admire and copy

“THE LEVEL OF SURVEILLANCE THAT WE UNDERGO EACH DAY MAKES 1984 LOOK PRETTY TAME”

lifeblood of poetry. Having the answer to every pissing little question. Where are you gonna go? I used to fancy myself as a thriller writer in the manner of Mickey Spillane when I was a 12 year old. I was particularly good at graphic descriptions of violence, so I thought, ‘I’ll make a living out of this!’ But if I wrote a thriller now, it would have to be set in the past. I know so little about the apparatus of the modern world, people would be asking, ‘Well, why doesn’t he just Skype it? Why didn’t he send up a drone and then tweet his findings?’ [laughs] I can’t even make it up. I’d have to set it around 1965.

There might be a market for that – like, alternate history thrillers.

I’m quite serious about it, actually. There can’t be many people from those years who still have all their memories intact. I’ve never forgotten anything, me. That’s my trouble. I’m incapable of forgetting things. But I’ve never seen myself as a didactic force in the world. I think you could live without any lessons that you’d learn from my poetry quite easily. [laughs] So I’m on the side of entertainment, I guess. I think I’ve always been style over content. Anything else is an accident.

How do you go about selecting the few pieces you can get into a book or a show?

I left it to somebody else. [laughs] I guess I’m too close to the material. But there’s a revamp of ‘Beasley Street’ called ‘Beasley Boulevard’ and I almost missed that out. It gives a historical perspective. ‘Beasley Street’ is in my first book, which came out in 1980, and now, all these years later, we’ve revisited the area – and as tends to happen, the place has been done up. “Urban splash

their style, but write about your world. I don’t think Bob Dylan could’ve written ‘Subterranean Homesick Blues’ if he’d not had the lyric sheet to ‘Too Much Monkey Business’ by Chuck Berry. [recites an impressive chunk of lyrics]

It’s very fast-flowing, splatter-technique imagery, but with pinpoint accuracy. Gotta be the greatest pop lyricist that ever lived. Fantastic. [Chuck’s work] is like a conversation that just happens to have a tune and rhymes. But with me it was two people: Alexander Pope and Rudyard Kipling. Two very different world-views, but very similar styles.

Any fresh new poets we should be looking out for?

Loads. Ever since I opened the floodgates, Britain is awash with fine, gifted poets! If I start mentioning names, I’m gonna forget somebody: Luke Wright; Mike Garry; Clare Fergusson-Walker; Kate Tempest, obviously; Linton Kwesi Johnson. Britain’s going through quite a poetic moment, as it does from time to time. It’s a broad church.

Paul Graham Raven

John Cooper Clarke performs *The Luckiest Guy Alive* at the Octagon Centre on Thursday 7 March. Tickets via manifesto-events.co.uk.

LOCAL REPORTING

A NEW MODEL FOR THE GLOBAL VILLAGE

As they say in the US, all politics is local. Whatever the origin of the phrase, it's a useful hook on which to hang the rising interest in the role and function of the UK's local media. As 'solid state' printing moves ever more towards the cloud, trends which saw the near disappearance of traditional community and town sheets appears to be reversing.

Still in its first year, the Local Democracy Reporting Service (LDRS) is already proving to be a new-style, slow-burn revolution across the UK local news media sector. As a response to a silo tendency within the broadcasting industry, where component sub-groups fail to connect with each other, a creative model of local news partnership could buck the trend.

The double-whammy of rapid digitisation (where classified advertising skipped almost immediately to the internet) and a huge fall in the number of local and regional journalists (by as much as 80% at some publications) has contributed to the near

We are living in a period of fast-moving political realignment. Social media has created both expectation and entitlement to engage. Locally-focussed media platforms promoting events, activities and campaigns are burgeoning. A 2018 Guardian article documenting Warren Buffet's investment in US local media highlighted the connection between neighbourhoods where physical mobility has slowed down and the revival of local media, which is creating a new style of community engagement.

While there are smaller independent publishers represented on the current LDRS roster, many fall under the 'big four' of Trinity Mirror, Johnston Press, Newsquest and Tindle, who own the majority of local newspaper titles in the UK, a clear area of improvement for future expansion of the initiative.

Following last year's Cambridge Analytica revelations, the phrase 'sharing data' sends a chill up the spine of data protection lobbyists. In the example of LDRS, public interest information is deemed key to active, well-informed participation in civil society.

"A NEW SOCIAL CONTRACT IS EMERGING"

hollowing out of the local news sector. At a period when public services and agencies started to retract post 2008 - when local residents desperately needed more, not less, trustworthy and accurate reporting - practiced journalism skills were transferring to the commercial creative writing sector, most notably PR and marketing.

Under the LDRS model, journalists are employed by local news providers but costs are borne by the BBC. Their copy and content is BBC (and therefore taxpayers') property and a freely available resource. In theory, an LDRS journalist can produce an article conforming to the principles of fair, accurate reporting and its contents can then be used for more opinionated, directed reporting, even by the same news agency. This is not perceived as a problem, but instead integral to the notion of media plurality - a much-needed ingredient for democratising information, in particular who can access it and how. Although Sheffield City Council is yet to take the plunge, many local government meetings are now routinely live streamed and archived. The analysis, storytelling and summarising of legal, governmental process, however, adds a valuable dimension to that raw data. The physical presence of a reporter in itself should not be overlooked. As every educator knows, the act of observing affects behaviour.

A new social contract is emerging and this requires well-informed citizens, confident in knowing how to hold their representatives to account and change systems if they are failing. Mass public participation, in an endless stream of consciousness, is a world away from the crafted signposting of the journalist-on-the-ground, directing us towards fact and detail. After that, it's our responsibility to make of it what we will.

Julia Moore



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PITSMOOR

THE PITSMOOR RENAISSANCE

The Pitsmoor renaissance is in full flow. Have you experienced it yet? The locals are getting organised. Performers, technicians, equipment and venues are being supplied, free of charge usually, to a growing group of event organisers. More and more people are explaining to their disbelieving friends that there are amazing nights out to be had in Pitsmoor.

Pitsmoor? Is it safe? Are drugs involved? Can you park?

Those of us who live in the area, bring up our children here and know how good the local community is, roll our eyes at such credulity, but it does have the advantage of keeping narrow minds in their high-walled, anonymous enclaves.

And our secret? We talk to each other, forming real social networks. People help out, pitch in and attend. The Pitsmoor audiences are warm, generous and helpful. Facebook and Twitter play their part, but the real network is formed by disparate people, living side by side, happy to offer support to their neighbours.

I'll start with my own events, which began with the Cheap

the pub'. We noticed local pubs are closing down, so we have adopted one, the Bay Horse, and are consciously using it more. Men's nights, women's nights, quizzes - all have helped fill the pub. But one event eclipses all the others: Singles Night, where people bring seven-inch vinyl singles and play them to the rest of the room. Doesn't sound like much, does it? Well it's a phenomenon, it's been steadily growing month by month and the pub has never been busier.

Then there is the People's Kitchen Pitsmoor, capitalising on the rich diversity of people and culinary dishes in the area. Regular events based around food are held in the local park, and plans are afoot to transform the outbuildings into kitchens for use in training and catering, and to open up a café in the park.

The house in the park has a community room, which anyone can hire for free to put on an event. We have a license from the TEDTalk organisation and put on TEDxPitsmoor. Add to that the frequent events hosted in the local allotments, Stan Skinny's

"OUR SECRET? WE TALK TO EACH OTHER"

Thrills Zero Budget Film Festival. Originally conceived as a joke at the expense of all those rather po-faced film festivals that Sheffield seems to have, it's now a serious business. This year in excess of 1,500 entries came from 86 countries. The festival is about filmmaking for the fun of it. We help anyone to make their own films. We accept films from all over the world and screen them to receptive audiences. And we do it all for free - no charges, no fees and really, really cheap prizes.

The festival is now in its eighth year. Never heard of it? Hardly surprising, because it's not the type of story the media want to tell about Pitsmoor.

We also have a history of taking a feature film and cutting extra scenes in, filmed with locals. So far we have 'improved' **Dr Terror's House of Horrors**, **Bride of Frankenstein**, **It's A Wonderful Life**, and **Ghostbusters**, which had loads of grown men and women gleefully running around in overalls with vacuum cleaner parts on their backs. We recently launched sing-along movies, starting with **Grease**, a sort of audience participation/karaoke event with regular stage invasions. We will be screening 16mm prints of classic Hollywood movies over the winter in the local scout hut.

That's pretty much the films taken care of, but there are other initiatives. The first falls under the loose heading of 'Let's go to

regular cabaret, all the stuff happening around the edge of Kelham Island - or, as we call it, Lower Pitsmoor - and innumerable art, history, wellbeing and community initiatives, and it's all looking pretty vibrant around here.

Afraid to come to Pitsmoor? If you really knew what it was like, you'd be moving here. If you're open minded, helpful, kind and up for a laugh, you'll fit right in. Pitsmoor's can-do attitude, producing events and spaces to benefit the community with no outside help or interference, is spreading. Don't wait for somebody to give you money or permission - just do it.

Martin Currie



CHAMPION BEER



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FOOD

EAT THE SEASONS

By this point your healthy New Year's resolutions may already have fallen by the wayside. But all is not lost. To shake up your list of go-to meals, look out for what is seasonal this month and try something new by incorporating more fruit and vegetables into your repertoire. Cram more colour and flavour into your cooking and share your seasonal cooking exploits with friends and family.

We spoke to Fran Humphries from Regather to find out more about the benefits of a veg box and Gian Bohan from Shed, located at Cutlery Works, about why seasonal cooking is the way forward.

What does seasonal eating mean to you?

[Fran, Regather] Getting a weekly veg box means getting in-season, locally-grown produce to cook with. The produce is fresh and you are supporting local and UK farmers. Through the year you can learn what is best when and feel more in tune with the seasons.

[Gian, Shed] Seasonal eating is the best way to get the food you love at its tastiest and most nutritious. We also believe in the power of buying local produce as the fewer miles its travelled, the ripper and better quality the ingredients are.

What excites you about the ingredients available in February?

[Fran, Regather] This time of year is fantastic because purple sprouting broccoli is being harvested. I love it braised in rapeseed oil with honey and almonds. Also, we can harvest leeks, kale, cauliflower and polytunnel crops of spinach and spicy salads.

[Gian, Shed] You've got celeriac, which can be steamed as a steak or grated into a salad. Sprouts are also in season right now and they are brimming with vitamins. Why not try them in a stir fry? Just cut them into ribbons and add some chipotle and seeds.

Where do you source your produce from?

[Fran, Regather] For our Regather veg boxes we get produce from local organic farms: Wortley Hall Walled Garden (S35), High Riggs (S6) and Sheffield Organic Growers (S8). There's way more demand than supply of local organic produce in Sheffield, so in 2019 Regather

will start farming 15 acres in S8, growing crops for our veg boxes and for wholesale around the city.

[Gian, Shed] We always try to source our produce from local sources when possible. In fact, we love working with Sheffield Organic Growers who take great care of the soil they use, even going as far as making some of it biodynamic.

Can you give some tips on cooking with seasonal ingredients?

[Fran, Regather] When cooking organic root veg, leave the skins on. Just give them a good wash first. It's nutritional, tasty, easy and saves wasting food. If you've got any outdoor growing space, grow your own leafy veg. Kale, spinach, herbs and salads will all grow nicely in containers.

[Gian, Shed] Cooking recipes in bulk and then freezing portions is one way to make produce last longer. You could also use the same ingredients in a variety of guises. If you take pearl barley, you can add it to soups, use it as plant-based burger filler or even use it as the main event in a dish, such as a risotto.

What are your favourite dishes?

[Fran, Regather] My friend and colleague Doug told us about a Jerusalem artichoke pesto which has revolutionised the way I approach the nutty-flavoured vegetable.

[Gian, Shed] There's absolutely nothing more inviting than a warming winter soup. Making your own at home is quick, easy and super cost-effective. You can elevate the dish by adding superfood ingredients, such as sprouting mung beans and topping it with some interesting oils. It's all about adding new layers and textures to an otherwise basic meal.

Ros Ayres

nibblypig.co.uk



Photo by Shed

SPICED MINESTRONE & QUINOA SOUP

Recipe by Shed

Serves 4

2 carrots, peeled and diced
1 onion, peeled and diced
2 garlic cloves, chopped
½ a celeriac, peeled and diced
10 sprouts, shredded
Large bunch of kale, picked and washed
400g cooked quinoa
10 tbsp tomato purée
1 tsp cumin
1 tsp ginger
1 tsp coriander

Put a large pan on medium heat and add the diced and chopped vegetables and the spices. Sweat down for two minutes. Add the tomato purée to the vegetables and mix for two minutes. Next, throw the kale and sprouts into the pan and top with enough water to cover the ingredients. Add the cooked quinoa to the pan and then bring it to the boil. Serve with toasted pumpkin seeds on the top.

ROOT VEG & LEAFY GREENS STEW

Recipe by Regather

Serves 4

Spinach, kale and other green leaves
1 garlic clove, chopped
1 thumb of fresh ginger, chopped
Chopped veg: 1 onion, 1 carrot, 1 leek, 1 potato, 1 large mushroom, 1 small turnip, 1 beetroot
500ml tomato passata
1 tsp oregano
½ tsp turmeric
1 fresh chilli, chopped

Wash and chop a large handful of spinach, kale or other leaves into your serving bowl. Prepare a stew by frying a chopped onion in olive oil in a saucepan then adding a clove of garlic and a thumb of chopped ginger. Five minutes later, add a splash or two of water and roughly chopped carrot, leek, potato, mushroom, small turnip and a beetroot.

Once the veggies have cooked for ten minutes, add the tomato passata and more water so all the veggies are submerged. Season with oregano, turmeric, fresh chilli and salt and pepper to taste, and cook for a further 30 minutes. Serve on top of the leafy greens - the hot stew cooks the leaves when it's poured on top.

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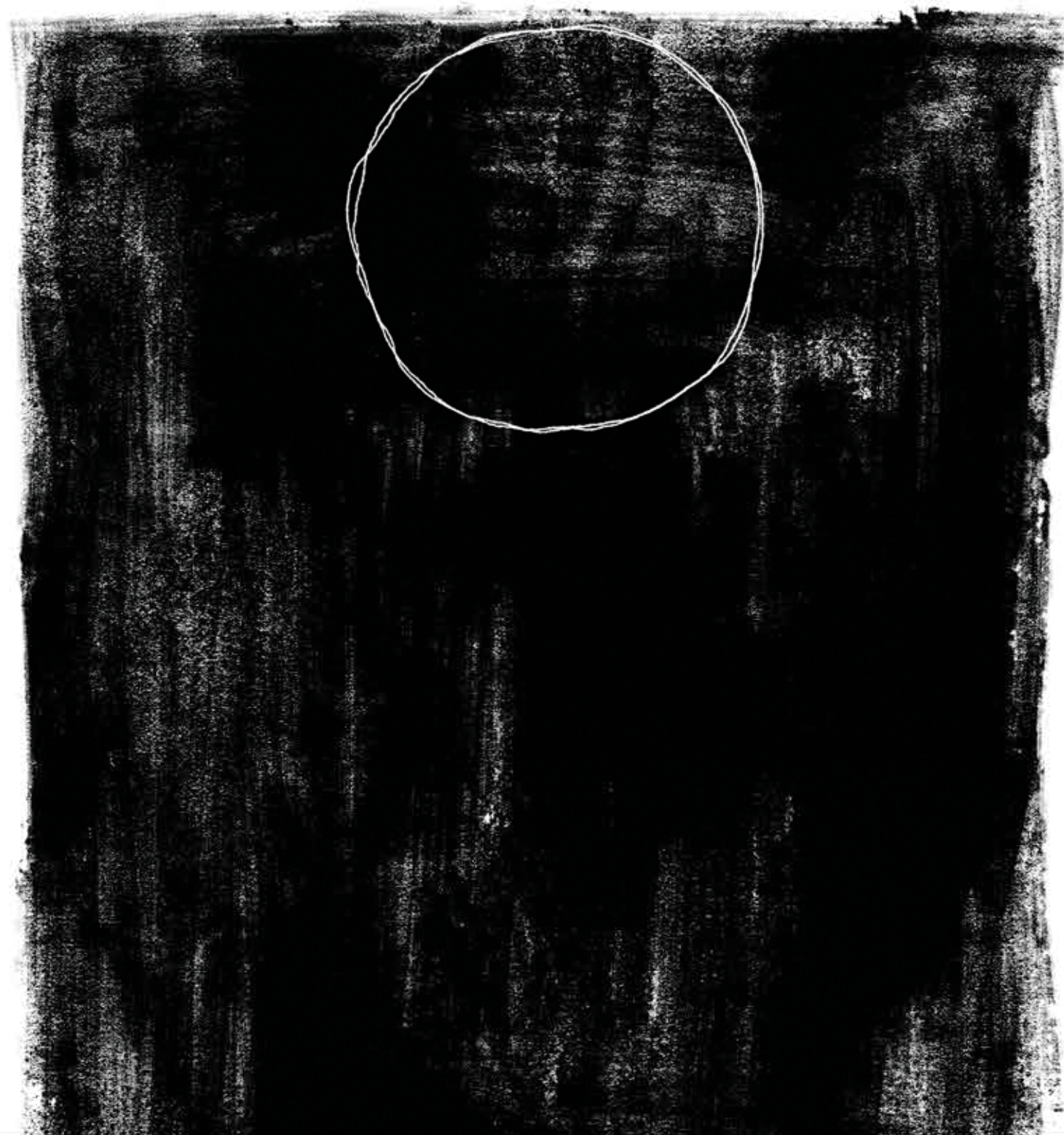
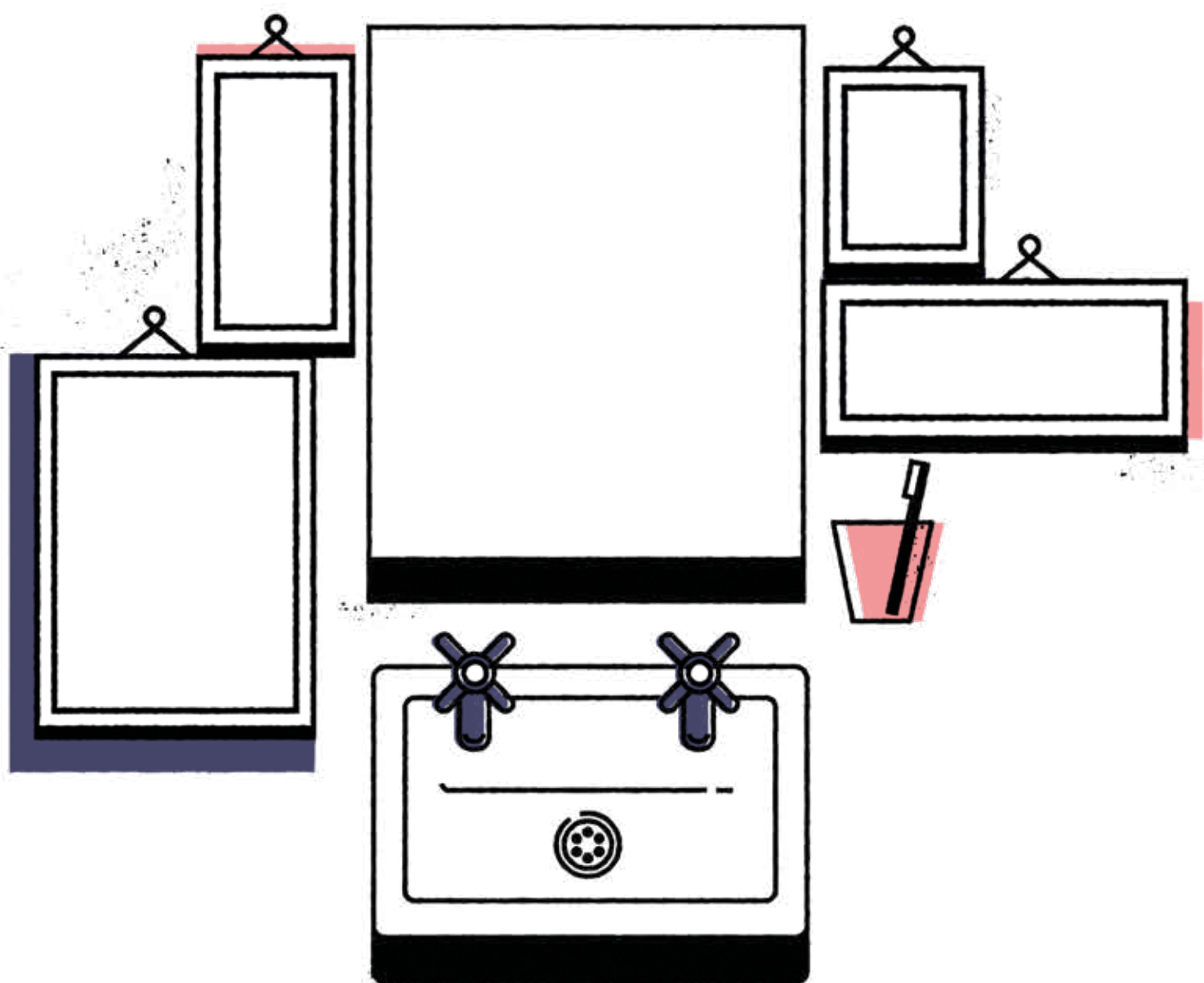
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More AR poems to come in next month's issue.



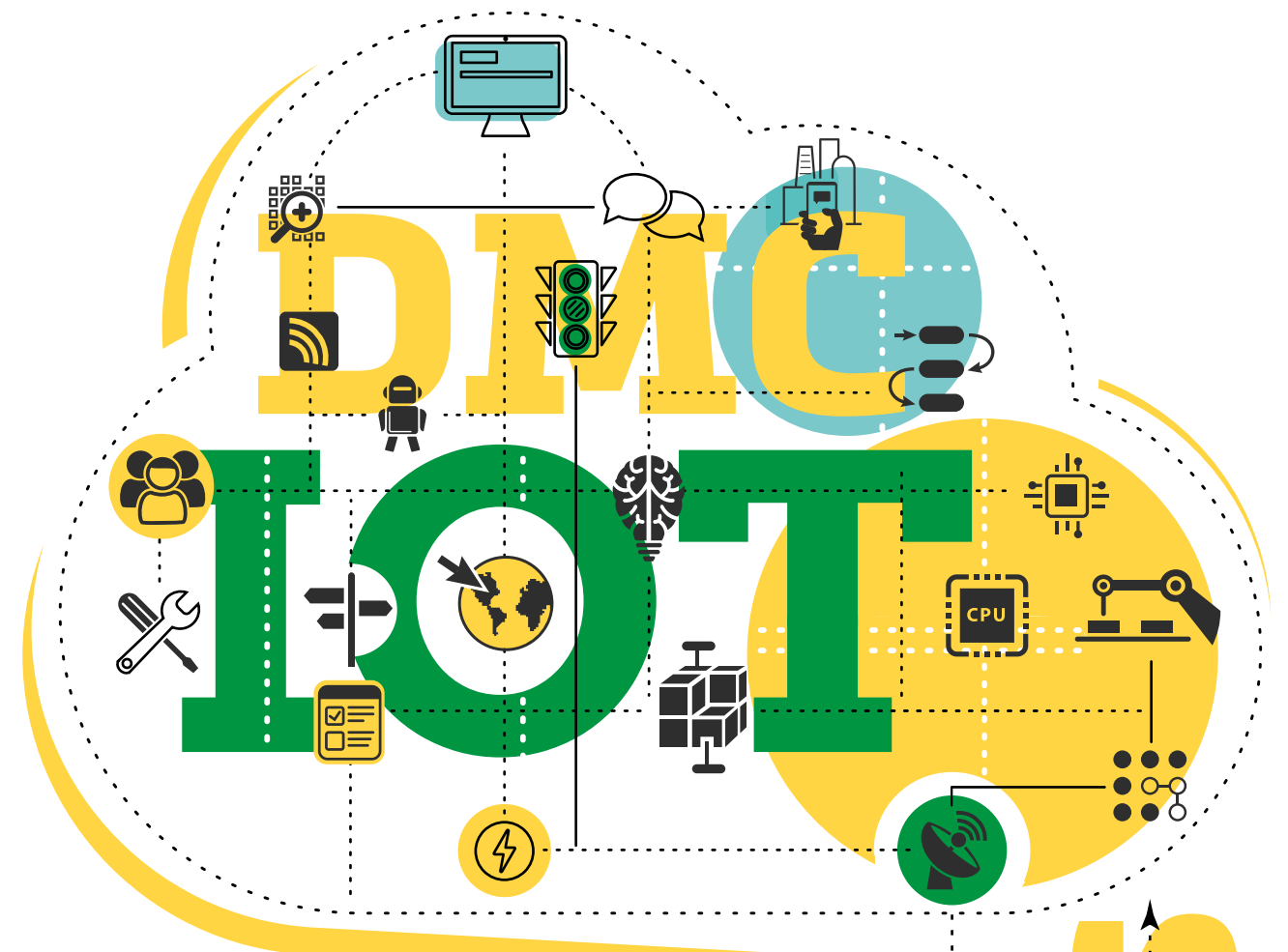


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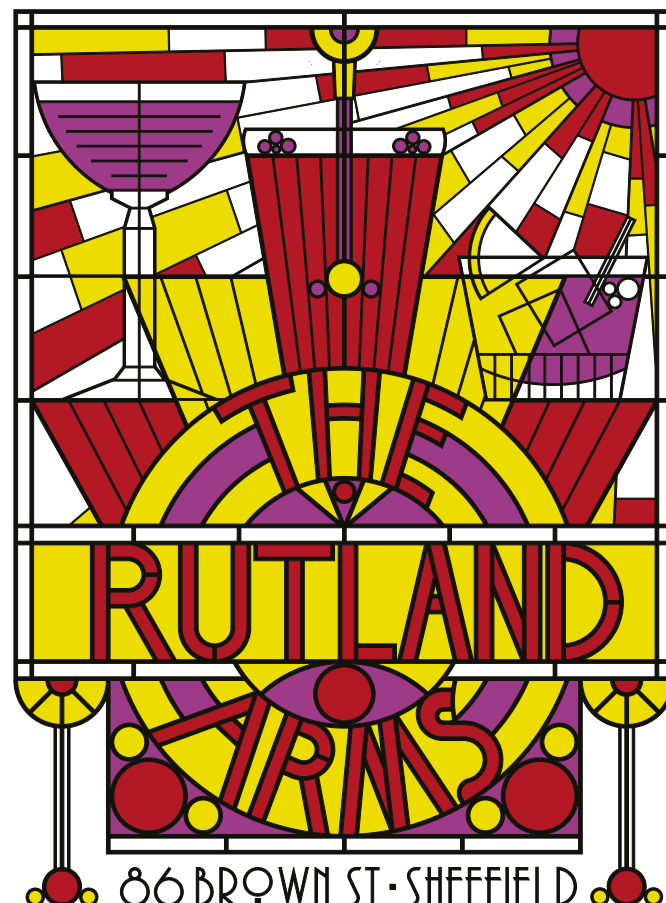
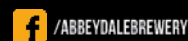


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MORLEY'S FUN PAGE

PLEASE TRY YOUR BEST THIS MONTH I AM THINKING OF YOU CONSTANTLY



THE BATH REPRESENTS SOCIETY

Piers Morgan's mental health must be amazing. Unlike us decent folk, who bottle up every significant emotion until it all bursts out on our premature deathbed, Piers Morgan observes a daily ritual where he climbs to the top of the nearest tall building, dislocates his jaw and ushers forth a cloud of inky black moths which blot out the sun.

Morgan follows in the footsteps of a cultural heritage where every four years someone is appointed as the main cultural commentator whose angle is that everyone who doesn't live inside their house is a lunatic and ought to be in prison.

The most important thing to remember is that the outpourings of Morgan et al aren't the slicked-back opinions of an outsider cultural agitator. We're not looking at the Malcolm X of decent, disenfranchised British folk; we're looking at the Baby Shark of Generation Gammon. He's the furious old man sat in the corner who tuts loudly to his dog when someone under 30 enters the pub, a Rosetta Stone for all facets of cultural conservatism. If he didn't have so many sluice gates for his rotten offerings he'd be reduced to the same method of catharsis as other men of his demographic: kicking over the barbecue because their wife bought the wrong kind of lager.

Piers Morgan is lashing out at the world in every direction with all the confused energy of a spider in the bath, but when the spider is a 53-year-old tabloid journalist it's hard to understand if they're lying about their credentials as someone who observes and writes on society for a living or whether they're pretending not to understand baths for attention.

Social norms are forever changing at a pace which might seem like an unbearable glacial lurch to some, but to others is like being thrust headlong into a warp-speed kaleidoscope

of preferred pronouns. To some degree I can sympathise. For those who didn't have the time to mark those steady changes in attitude because they chose instead to concentrate on publishing fake pictures of British soldiers torturing Iraqis, or on hacking into the mobile phones of dead teenagers, it's an understandable impulse to feel you should use your access to vast media empires to lecture the country on its moral failings.

Piers Morgan has repeatedly criticised our modern obsession with mental health and I am certain that his is fine. How can you have self-doubt when your locus of responsibility is placed in a Tesla car and fired at the moon? If anything he's too healthy. Drunk on certainty. Crumpled by the weight of his own self regard.

It's not my fault. The world is attacking me. The walls are closing in. I'm being censored. But what about free speech? It's not my fault. I'm being attacked. I'm trapped. If you're offended that's your problem. I'm trapped in the bath. Someone on Twitter called me a dunce. My legs can't grip on the fibreglass-reinforced polyester. My many legs. The snowflake generation did this. They did this to me. When I die, I want you to scatter pork scratchings on my grave to keep vegans away. I don't care if it will attract rats.

Sean Morley is a writer, performer and friend. You can see him at Regather Works on 9 February. He's also bringing German absurdist comedian Johannes Dullin to DINA on 19 February for his first UK tour.

SEAN MORLEY (@SEANMORL)



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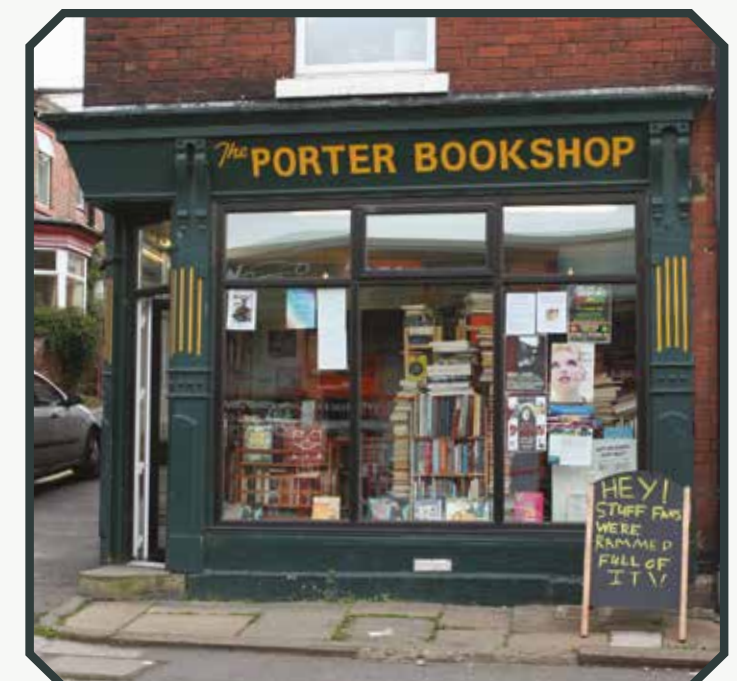
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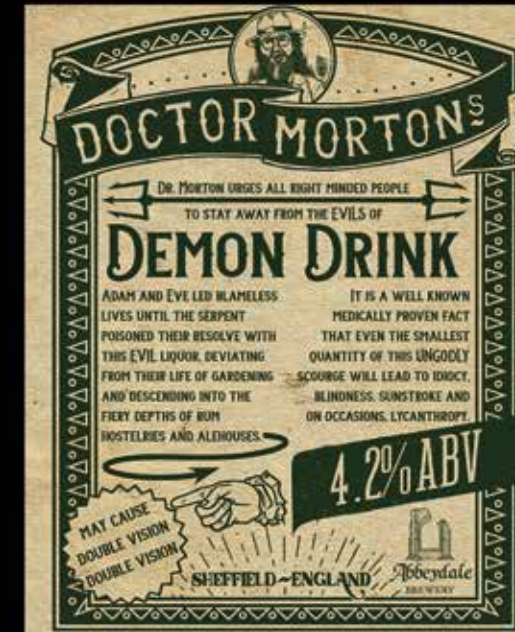
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ELLEN JEWETT

SUPERREALIST SCULPTURE

All the craft associated with hyperrealism is present in Ellen Jewett’s art. You could almost mistake each sculpture for a real creature, but up close, a bird’s feathers are blades of grass, a deer’s antlers are formed of tree branches.

In its original definition, surrealism (‘sur’ + ‘realism’), rather than denoting something subversive of materiality, was actually closer in meaning to ‘super realism’. Perhaps here, then, is the genre to which Jewett, this month’s featured artist, fits best.

Your pieces are so detailed and elegant. How long does it usually take you to complete a sculpture?

I made the decision early on not to log the hours I work on a given sculpture. The numbers would give me information, sure, but they may beg a certain streamlining; how do I make this process more efficient? There is nothing efficient about

incorporates elements of surrealism and fantasy as well. What inspires you to combine the two?

My inspirations are indeed biological - plants, animals and environments - but the lens is a psychological one and I think that’s where surrealism comes in. It is our interpretation and relationship to wild things and their general otherness which I find supremely fascinating. A lot of my work is a meditation on that. I’m also interested in psychological states and try to let my own subconscious take the wheel very often in my creation process. Rather than carefully planning out my work day, I seek to achieve flow states while composing a sculpture. I don’t know how the final piece will appear, nor do I want to. The more fluid and intuitive the process, the more I tend to like the result.

To me your sculptures have a quality of mysticism to them, like relics from a bygone era. Is this something you’re consciously going for?

“THERE IS NOTHING EFFICIENT ABOUT HANDMADE SCULPTURE”

handmade sculpture. It is methodical, labour intensive and time consuming work. So I usually create by this rule; work on a sculpture until it is done. This means some finish quickly, others of similar complexity may take four or five times as long. Some ideas simply roll out neatly and others meander on their path.

Do you think the three-dimensional nature of sculpture allows you to express things which cannot be expressed so successfully in other forms of art?

Whether something is successful in fine art seems too subjective for me to weigh in on, but my observation has been that we have a different relationship to three-dimensional art, especially when it is representational. I think viewers tend to attribute more animism and individual identity to sculptures. When discussing their relationship to sculptures I have created, I find it is not uncommon for people to assign names, genders, stories or even powers to the sculptures as individuals.

What materials have you been working with recently?

Right now my go-to materials are air drying polymer, paper clay and cold porcelain, which is ‘art speak’ for homemade air drying clay. For paint I use mainly acrylics and mineral pigments. I also use pieces of glass, resin, baked polymer or really just about anything for specific details.

Your work is very influenced by the natural world, but it

My heart lies in the world of science, although I would say I enjoy science and biology on a level that is probably occupied by spirituality in people who hold religious beliefs. The mystical dimension is likely an artefact of cultural associations we already have built into animal forms. While I do not personally experience them in a supernatural way, playing with the rich tapestry of history in my work is definitely in my wheelhouse.

What’s next for you?

On the horizon is a lot more playful experimentation with materials. I want to venture a little bit more in the two-dimensional world but in a sculptural way. I’d also like to do some work on the opposite ends of the size spectrum, exploring more micro sculpture and a few more large-scale projects.

Liam Casey

ellenjewettsculpture.com

SANDI TOKSVIG LIVE!

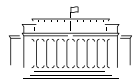
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MUSIC

SHEFFIELD DOES 69 LOVE SONGS

It was a friend called David Davidson, so good they named him twice, who introduced me to **69 Love Songs** by The Magnetic Fields.

It was the long summer after our A-levels. The bike that I'd inherited from my aunt had just been stolen and I had nothing to do but plod about town for hours looking for excuses. Walkman in hand and empty-hearted, this album made all that plodding worthwhile.

69 songs to devour. Not love songs exactly, just songs about love. But with titles like 'How Fucking Romantic' and opening lines like "A pretty girl is like a violent crime", you knew straight away there was something more going on than your standard pop fare.

The album was released in 1999, conceived in a Manhattan gay piano bar by songwriter Stephin Merritt as a writing challenge and a way of "introducing himself to the world". It started out as a tribute to composers Stephen Sondheim and Charles Ives, but soon became an encyclopaedic homage to love songs through the years. It embraces a rich panoply of musical styles, from country and jazz to synth-pop and baroque, featuring surreal, artful songs like 'Experimental Music Love' and sweeping ballroom ballads like 'Busby Berkeley Dreams'.

If you're a music fan you're spoilt, but if you're a lyric fan you're in heaven. These are some of the most sardonic yet sweet, funny yet moving lyrics you're ever likely to hear. These songs look at love from all angles and, for once, all people. Heterosexual, homosexual and bisexual points of view are covered, which remains a sad rarity even in these apparently enlightened times.

Over broken hearts, rejections and 'Chicken With Its Head Cut Off' obsessions, this album has consistently been by my side. Full blast on my car stereo as I raced up and down the M1 was 'The Luckiest Guy On The Lower East Side'. The focus of the songs

changed but my love remained.

Like in a favourite novel, there's always something new to discover: a particular turn of phrase, a melody, an unusual electronic sound. It's an album that grows with you, a journal through your romantic endeavours. The sometimes cynical tone makes you reflect not just on the love song genre and its appalling clichés, but equally your own relationships and the hopeful ones you dream about. Once discovered, it stays with you like bicycles never will. It's an album that's very close to mine and many other hearts.

That's why I recently decided I want to cover all 69 songs in one day, showcasing the sheer audacity, inventiveness and splendour of an album that is, without hyperbole, one of the greatest ever made. Fortunately, musicians from as far as Spain and Wakefield are rocking into Sheffield to make this possible.

The event is also raising awareness and much-needed funds for local charity the Snowdrop Project, which supports survivors of human trafficking. It's a real honour to bring attention to the brilliant work they do.

So on 16 February, come and show your support as we embark on this ambitious and somewhat mad project. The album deserves and demands no less. Come and share the love.

Stan Skinny

Sheffield Does 69 Love Songs takes place at DINA on 16 February, 2-9pm, with proceeds to the Snowdrop Project.

snowdropproject.co.uk

SOUNDWAVES MUSIC NEWS

Hope Works have announced a new roster of residents for 2019, lead by rRoxymore. Rian Treanor and Timedance's Batu also join long-standing dons Lo Shea and Chris Duckenfield, alongside Ifeoluwa and CPU star 96 Back.

The space formerly known as The Audacious Art Experiment is to reopen on 2 February as **Hatch**. The Harwood Street venue for DIY and experimental music will host an eclectic mix of club nights and gigs in its debut month, including a launch party featuring Gum Takes Tooth and Acid Mass.

Former member of Cabaret Voltaire **Chris Watson** has received an honorary doctorate in music from the University of Sheffield. Since the band split he has worked as a wildlife sound recordist for the BBC and has released acclaimed soundscape albums for Touch Music.

Now Then was saddened to hear of the recent death of **Rob O'Shea** of Manifesto Events. Rob was a stalwart of the live music scene, putting on hundred of shows. A sad loss for the city and for live music in Sheffield.

LIVE REVIEWS



ENTER SHIKARI

10 January
The Academy

Five minutes into Enter Shikari's set at the Academy, my Hungarian friend turned to me and said, "This is like watching Patrick Wilson in **Hard Candy**, except somebody put a wig on him and gave him a microphone." I had invited him along as a cultural exchange to bear witness to what many 20-some-things would call the pinnacle of their emo phase.

While I didn't feel as strongly about the performance, it was a touch disappointing. As someone who remembers 2007's **Take To The Skies** and festival performances circa 2010, the lack of full-bodied throwbacks was anticlimactic. Enter Shikari, like so many bands of that era, have diverged toward a hybrid of pop, alt-rock and emo that flits inconsistently around the musical spectrum. Add to that a growing tendency to turn lyrics into raging political mandates on indoctrination, the new world order and the power of the proletariat, and it all comes across a tad disingenuous.

It wasn't all bad, and in fairness to them there were several sound issues which affected the performance. At one point frontman Rou Reynolds had to stop a song after a few bars to talk to the sound guy. They managed to fit a big selection of tunes spanning their 12-year career into the set, the highlights being 'The Sights', 'Labyrinth' and 'Havoc B'. Sadly, old-time classic 'Sorry, You're Not A Winner' was only included in a quick-fire mash-up at the end.

The band's stage presence continues to be top notch and it's clear that they not only enjoy what they do, but also really enjoy playing together. The fact they have changed so much over the years and maintained a dedicated fan base is testament to their talent, but I can't claim to be one of the true believers.

Noah Martin



SYBIL & PROTEUS

11 January

If it wasn't for the music, it'd be like a church in there. At a secret location, with a DJ's pulpit and ethereal lights, Control have assembled a lineup of selectors headlined by Sybil and Proteus that preach a gospel of the future. The initiation ceremony is just as loud as it is intimate.

I spend the warm-up with my body humming almost motionless, my back jolting under the weight of the bass. I am on a sofa by the wall, a sacrificial altar, where the music finds me in waves and reaches my altered consciousness through the nerve endings in my back. Every sneaky bass drop is a silent explosion pinning me in place, but the space between them is pure weightlessness. When I return from the astral spheres for the main attraction, I have already been christened by the sound.

I enjoy the rest of the night with the rapture of the initiated and by the time it has ended I am convinced that I have experienced something different, something great. This is not due to my blood-alcohol levels, nor to my recent conversion. I have been absolutely loving it.

Control have put themselves on the Sheffield techno scene with a supremely solid event that balanced a deep, sweeping scope of quality music with a small and understated setup. This has an impact that a traditional nightclub could not.

It's an impressive start for an impressive bunch who curate artists seeking something more nuanced than your usual Friday night lineup. Now it will be interesting to see where the prophets, and us apostles, take it in the future. I for one am in all the way. Amen.

Máté Mohos

LIVE PICKS

You might remember reading in these very pages the news that an intrepid group of climate-conscious ravers were journeying to the Gobi Desert to install a sandstorm warning alarm that utilises Darude's 'Sandstorm'. Well, they're back.

"The expedition was a decisive victory," filmmaker Alex Noble told me. "Not only did the research team complete their field test, but we filmed an informative and engaging documentary in the process. Whilst there have been allegations against Chin Stroke R&D that the project was an elaborate excuse to go on holiday, the company wholeheartedly rejects these claims."

After all that toil, does the detector do the job? "The scarcity of electronic components in the Gobi Desert pushed our engineering department to its limits, but they're a resourceful bunch and were able to get the detector working," said Noble. "The first dataset revealed storms of devastating severity." The team are now crowdfunding the film's post-production. Search GoFundMe for 'Project Sandstorm'.

BEN UFO

Tue 5 Feb | Sheffield Students' Union | £11.25

The selector's selector touches down at Tuesday Club with his signature blend of murky techno and obscure house belters. Support comes from London's object blue, whose productions brim with lopsided beats and abstract textures.

NTH

Wed 6 Feb | Lescar | £8

Vibraphonist and improviser Corey Mwamba is retiring from public performance, but not before one final jam for Jazz at the Lescar. The Derby-born player has assembled a new quartet for the occasion, with bassist Andy Champion and drummer Johnny Hunter joining pianist Laura Cole, last seen in this room leading the jaw-dropping Metamorphic.

SONA PRESENTS UNPEELED: AGF

Fri 8 Feb | DINA | £6 suggested donation

The SONA series showcasing women in music technology continues with 'audio sculptress' AGF. Her performances cross mediums, incorporating field recordings, electronics, language and the moving image to create a 'glowing post-internet tapestry'. They'll also be a talk from the artist.

MASTURBATRIX

Fri 8 Feb | Hatch | £7

The city's most irreverent night out returns with BYOB party 'I Drink Your Blood, I Eat Your Skin' at the old Audacious space. On the wheels of steel are DJ Kenny White and Danny Bushes, Dean Helmet of Club Rush, plus all the way from Monaco, non-dom DJ Lewis Hamilton.

A REYT QUEER DO: ELECTRIC DREAMS EDITION

Sat 16 Feb | Theatre Deli | £14.90

(£4.83 unwaged, asylum seekers/refugees free)

The drag king extravaganza goes back to the future, with LoUis CYfer hosting an all-out eighties affair. Christian Adore of the Dragprov Revue is on the bill, as well as a handful of fresh faces lucky enough to win a coveted open mic slot.

SHEFFIELD DOES 69 LOVE SONGS

Sat 16 Feb | DINA | Pay as you feel

As Stan Skinny shows us so eloquently in this month's Music column (page 39), **69 Love Songs** by the Magnetic Fields is a remarkable cultural achievement. Come and hear friends from far and wide cover every single one of those songs in one afternoon to raise money for the Snowdrop Project.

MUTUALISM

Fri 22 Feb | Hatch | £6

Manchester's most adventurous club collective comes to Hatch (née Audacious Art Experiment), led by resident Clemency and her everything-up-for-grabs style of mixing. She's joined by BFTT, Heinrich Schwarzer and local live coder Heavy Lifting. Rian Treanor and Karl D'Silva also play live.

INTERNATIONAL TEACHERS OF POP

Fri 22 Feb | Leadmill | £13.20

It's the new outfit from Adrian Flanagan, the man who brought you Eccentric Research Council and The Moon-landingz alongside Dean Honer. They've brought onboard Katie Mason and this month's interviewee, Soundcarriers singer Leonore Wheatley, with no lesser aim than pure pop perfection.

ALIENATA

Sat 23 Feb | Secret location | £13.50

After an already-legendary throwdown with Sybil and Proteus, the Control crew are back with Spanish electro selector Alienata. She's joined in an intimate 125-capacity space by Randy Lahey from ST1 and residents Muad'dib, Brujo & AR1. It's BYOB.

CLUB RUSH

Fri 1 Mar | Hatch | £5

Queer party Club Rush returns to its Harwood Street home. There's a new name above the door, but it's still the same blend of euphoric house and disco from Sheffield's own Proteus, Max Allen and DJ Kathy Burke (apparently).

HOSTED BY SAM GREGORY

RECORD REVIEWS



DEAD SLOW HOOT

No Reunions

As debut albums go, **No Reunions** from Sheffield's own Dead Slow Hoot doesn't lack in confidence. While listening to these nine very different but intrinsically connected songs, you might be surprised to discover that this is their first full-length release. Indeed, these four friends have been making music and playing together for over half a decade. They're a band who keep evolving, never satisfied with standing still or repeating what they've done before. They sound slightly reminiscent of many different bands but they are stubbornly difficult to pin down. At the same time, their sound is not derivative in the slightest.

The album opens with 'Each Day Disaster', which exhibits traces of melancholic splendour and poignant wonder, but don't be fooled – this is one of their more upbeat numbers. Several rich veins flow through No Reunions. There's a tender, maudlin undercurrent which is ever-present. This sadness is captured in myriad ways but none more so than in Hugo Lynch's complex and clever lyricism. His lugubrious vocals croon through 'An Island Keen to Float', backed by bitter-sweet instrumentation and an intricate musical arrangement.

However, Dead Slow Hoot aren't afraid to cast off their self-imposed shackles and burst into the anthemic furore of 'Hysterical Strength', a song which revels in propulsive abandon. While No Reunions is grounded in misery, there's also a sense of hopefulness and a feeling that better days may be just around the corner. It's the product of a band with an exceptionally bright future.

Rob Aldam



DRENGE

Strange Creatures

Produced by the band's longtime collaborator Ross Orton, Drengé's latest release **Strange Creatures** feels like a big step up from 2015's **Undertow**, in maturity as well as musicality. It's raw and chaotic, evoking neon-lit underground clubs and rain-soaked night-time streets. It's gritty in a way that makes you want to have a shower after listening to it. The lyrics take mundane elements of everyday life and twist them into the grotesque, without straying too far from the truth.

The album opens with 'Bonfire Of The City Boys', released as a single last year. The song is very punk, with a dominating bassline and heavy drums that give it a sense of unsettled urgency. In between bursts of lyrics, it swells into thrashing crescendos that reflect the angry politics of the words.

While many of the tracks are political, others are expertly-written short stories and the style and poignancy of the words recalls Nick Cave and the Bad Seeds. 'Prom Night' is a disturbing tale of a high school prom gone wrong. Vocalist Eoin Loveless's first-person rendition, wrapped by saxophones wailing dramatically in the background, blurs the lines between reality and fiction.

There is too much to say about Strange Creatures. It's both a social treatise and a witty commentary on the bizarre nature of everyday life. Each song is permeated with a lingering sense of searching for something intangible. At the same time, it is also jarringly real.

Noah Martin

THE NEWLY-REBORN HATCH ON HARWOOD STREET (FORMERLY AUDACIOUS ART EXPERIMENT) IS SET TO WELCOME A HOST OF NEW PARTIES AND PROMOTERS: TOUT BLEU, MIDNIGHT AT THE AVANT GARAGE, NOISE ANNOYS BOYS, CLUB RUSH AND TYPICAL QUEERS. THE SPACE HAS ALSO HAD A MAKEOVER.



VARIOUS ARTISTS

Kankyō Ongaku: Japanese Ambient, Environmental & New Age Music 1980-1990

This compendium of Japanese 1980s 'environmental' music is a curious and beguilingly beautiful listen. Meticulously curated by Visible Cloaks' Spencer Doran, a champion of bringing this niche area of sonic history to western attention, it's a delicate and meditative mix from some of the most famous pioneers you've never heard of.

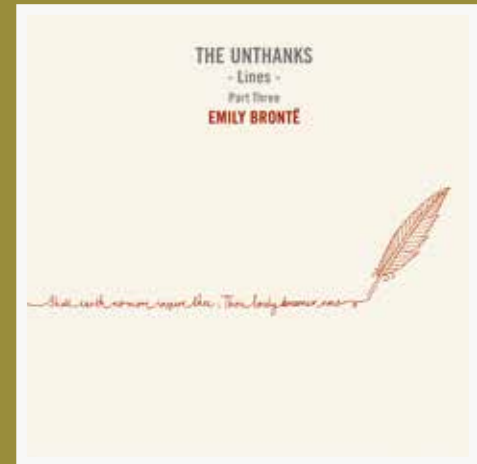
Kankyō Ongaku – 'environmental music' – took inspiration from Brian Eno's newly-coined ambient music, as well as Erik Satie's earlier exploration of furniture music, designed both to be there and not there. Coinciding with a real estate boom, it was used to craft a new style of urban living, a kind of soundscaping for public spaces.

Many of the tracks in this collection were originally composed for a specific place or purpose: music for a Muji department store, a Seiko watch advert, a promotional LP to accompany an air conditioner. There's even a sleep aid (we are given the karaoke version so we can count our own sheep).

But of course this is Japan, where every advert is a haiku. Background music this is not and every piece offers a miniature epiphany. There are Moog synthesisers mixed with field recordings, an intricate fascination with nature and new technology intertwined.

The accompanying book, a thing of beauty in its own right, offers a short essay on each artist, revealing an encyclopaedia of synth experimentalists on the cusp of a new wave. This record is the gateway to a rabbit warren from which you may never emerge. Here is a new world to be explored.

Sarah Sharp



THE UNTHANKS

Emily Brontë

Lines, a series of recently commissioned works, is compiled here as a song cycle in three parts. The trilogy explores the lesser-sought perspectives of women throughout history, concerning industrial disaster in **Lillian Bilocca** and war in **World War One**. The third instalment, **Emily Brontë**, sets the **Wuthering Heights** author's overlooked poetry to music. Brontë's dense imagery and iambic verse are an intuitive candidate for musical adaptation, and her themes of isolation and loss are conveyed perfectly in the haunting voices of the Unthank sisters.

The Unthanks' airy voices blend perfectly, but crucial differences allow them stylistic and emotional breadth. Rachel's distinctly warmer, fuller timbre imbues the songs she leads with humanity. Becky's voice is outright ethereal, less like the product of human vocal cords than the harnessed whispers of seashells or moorland breezes.

These voices intertwine in endless configurations. On 'High Waving Heather', they tumble after one another in hasty call and response as lyrics speed through scenes of tumultuous nature. On 'The Night Is Darkening Round Me', they join in tight-knit harmony before Becky ascends, alone, into a fraught higher register, as though calling into an empty and unresponsive night.

Meanwhile, spare piano arrangements evoke the isolation of being a Brontë. 'Lines', which lends the series its title, is the record's emotional centerpiece, its rushing triplet arpeggios recalling the piano work of Yann Tiersen. At seven minutes, it almost feels too long, but subtle shifts in the harmonies and arrangement allow it enough variation to maintain its emotive pull.

Andrew Trayford



INTERNATIONAL TEACHERS OF POP

LESSONS LEARNT

For a band that hasn't even existed a year, International Teachers of Pop are bolting towards success. They're made up of the drummer and co-founders of Sheffield's favourite meta-band, The Moonlandingz: Adrian Flanagan, Dean Honer and Richy Westley. These three are joined by two fabulous frontwomen in Katie Mason and Leonore Wheatley, the latter of The Soundcarriers and Whyte Horses.

Their jam-packed debut year has been elevated by some big performances, their first supporting Jarvis Cocker at Peak Cavern, aka The Devil's Arse, back in April. Their self-titled album will be released this month and is bound to bring them an even wider audience.

I caught up with Leonore over the phone, who had just finished a long day at work and was tucking into a well-served after-school beer.

Can you tell me how the band formed?

I went to uni in Sheffield actually, and for some reason me and Adrian became Facebook friends. He was one of those people I always kind of knew but didn't really know. He put a post on there, asking for a vocalist for a new project they were working on and I piped up saying I'd be up for that. I went to sing over a couple of tracks that Adrian had previously written and we had a jam and thought, 'Okay, maybe we're onto something here'. He's such a lovely guy and the tunes that they've been making are just so accessible.

How did the rest of the band come together?

The main bulk of the tracks for the album were finished in April time and that was just before we got the call about the Jarvis Cocker gig. I was out at the pub at the time when I got the email and I remember doing a little shriek at the bar. It

was about a week before the gig and the other girl Charlotte that was standing in for whoever was going to be in the full lineup, I'd only met that day. We had her, then Richy who's the drummer who used to be in Moonlandingz, so that was quite a no-brainer. After a few gigs with Charlotte, my best friend Katie and I were pissing about with the songs, making up dance moves and stuff like that. We just came together really naturally and decided it was working now. It was really good for her to get involved and bring something fresh.

How did the invite to play with Jarvis come about?

I know, for the first gig – jammy bastards! Dean worked with Jarvis on the All Seeing I. Remember 'Walk Like A Panther'? Also Richy's wife is a promoter. We feel like we did earn it, but at the same time to get a gig like that you have to know some people. I think we stepped up to it though.

Tell us about the band name. I hear you're an actual teacher?

Yeah, hence getting straight in, putting my pyjamas on and cracking open a beer. I'm a music teacher in a secondary school in Manchester. Adrian came up with the band name. Obviously it's not a coincidence, the teacher thing. It just seemed to fit. Richy teaches drums, Dean does the odd bit teaching synth. So yeah, I teach at an all girls school. It's been interesting trying to juggle it with the band.

I was going to ask about the juggle. It seems mad to be doing both.

It does seem mad because it is. My life has just flashed

mind just wanders because it's really boring while they're all doing their exam? I was daydreaming, thinking I could take the girls on tour with us, bring them out to do this choir solo at the end. I'd love to take them with us.

Is it important to you to be a positive female role model and encourage more girls into music?

Definitely. It's about empowering them and showing them that they can do any type of music. It's not just, 'Oh, you're a girl, you should probably stick to singing or maybe the piano'. We had a workshop before Christmas and this brilliant woman came in and taught them how to use different recording techniques on GarageBand. At the end they were all making horror soundtracks – girls, or kids in general, are obsessed with horror. We talked to them about production and being sound engineers and all that stuff. I'd love for them to go into that.

Do you enjoy performing with another front woman?

I suppose some people could think of a rivalry, couldn't they? But she's my best friend. Me and Katie have known each other since we were 15 and we live together as well. There's only rivalry with who's done the pots this week. We appreciate that we both have things we're good at and don't try to outdo each other. I like to think that comes across when people watch us, that it's about what we can do to show us both off equally. Girl power!

What's coming up next?

It's not getting less busy. The single has just come out with the video. We're hoping to get a bit of attention from that. On

“MY LIFE HAS JUST FLASHED BEFORE MY EYES THESE LAST SIX MONTHS”

before my eyes these last six months or so. It's not something I'm necessarily used to because The Soundcarriers were a slow burner. It took four or five years to release an album. With this it's turned around so quickly. Adrian doesn't mess about. There have been times where I've taught a full day – anyone who's a teacher understands what I mean – then spent the evening going into town, meeting Katie, getting on a train and going to Sheffield for two hours. Then going to the pub, and getting on a train home ready to go and teach again the next day. You end up running on empty a little bit.

But you think about what has happened in such a short space of time and that excitement just kind of fuels it. It's what I've always wanted to do. I went into teaching obviously because I love working with kids, but first and foremost it was an excuse for me to actually be able to earn money while being a musician. I've had the opportunity over the last year to be an actual gigging musician. Fair enough, not really getting paid for it, but just performing, which is what I've always wanted to do.

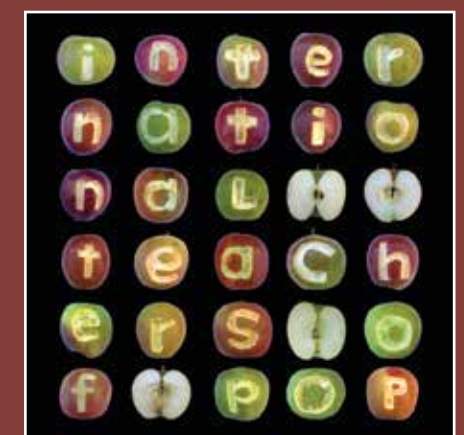
Do the kids know about the band?

Yeah they do. God, they don't care. I brought in this magazine review to see if they wanted a look through it and nobody batted an eyelid. Nobody gave a shit. No, the girls who are really into music, some of them I have been teaching singing for five years now – they really like it. It shows them that they can be a musician outside of school.

Also, we tried to integrate them into the album. One of the songs, 'Oh Yosemite', I managed to get the choir to sing on. I was invigilating a mock exam last week and you know how your

8 February the album comes out, then a week later we start the tour – then who knows. If the rest of the year turns out the way these last six months have been, we should be in for something quite exciting.

Tasha Franek



The self-titled International Teachers of Pop album is released on 8 February. The band play The Leadmill on 22 February. Tickets are £13.20.

HEADSUP

SHEFFIELD COMICS NETWORK

Bambos Georgiou is a comic book creator who not long ago made the move to Sheffield. Across three decades Bambos has worked on many of the best-loved comic series, including Spider-Man, Dr Who and Wallace & Gromit, as well as with giant publishers DC and Marvel.

On moving to Sheffield, Bambos set up Sheffield Comics Network and Micro Comic Con, which has its next iteration on 16 February at Tonearm Vinyl in Walkley. The man himself told us more.

How did comics first become a part of your life?

I would have been five years old when I got a comic called **TV21** based on all the Gerry Anderson Supermarionation shows like **Thunderbirds** and **Stingray**. I couldn't speak English at the time because my Mum only spoke Greek to us, but I just loved the artwork. Wanting to find out what the characters were saying incentivised me in my remedial reading class and I made

doing the whole thing. That's how I started out, producing a fanzine. Comics are such a simple medium that one person can do the whole thing.

I realised recently that I've actually worked on lots of my favourite comics or characters. The ones that stand out for me are **2000AD**, **Conan**, **Shang-Chi**, **Spider-Man** and **The Beano**. I even worked on a revival of **TV21**, which was a giveaway with a box set of Gerry Anderson DVDs.

One of my proudest achievements would be the co-founding with David Lloyd of **Aces Weekly**, an online comic that has been paying creators for six years now. That's some achievement for an online publication and for a comic. Most independent comics don't pay creators. They just see themselves as a showcase for Marvel and DC to spot new talent.

Tell us about the upcoming Micro Comic Con.

It's on Saturday 16 February, from 12pm till 5pm, at Tonearm Vinyl on South Road in Walkley. It's a chance for local creators

"[COMICS] TAUGHT ME HOW TO READ"

rapid progress, so comics were a very positive early experience for me. I guess you could say that they taught me how to read.

What is the purpose of Sheffield Comics Network?

To promote comics in Sheffield and hopefully give people a positive experience when they come into contact with comics. It's also a way for the comic creators in Sheffield to get together and share their experiences and knowledge, and to collaborate on projects or at events.

What else are you working on in the city?

I've just finished a workshop with teenagers which was organised by Ruskin In Sheffield and Walkley Carnegie Library. Some of them were comic or Manga fans already, but some were just interested in art. I've also been facilitating comic workshops in libraries around Sheffield for younger children with a local illustrator called Ed Syder. This was part of the Reading Pictures: Seeing Stories Festival and I was amazed at how open young children were to creating comics. They just got it right away.

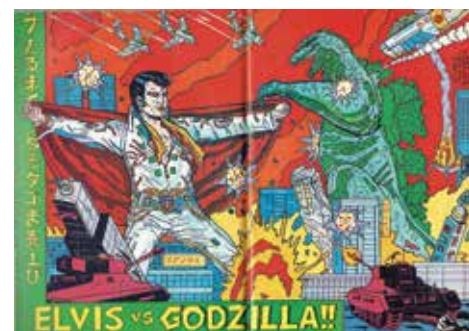
Your career has spanned everything from writing and editing to drawing and inking. Which particular discipline is your 'first love' and are there any comics you've worked on that you're particularly proud of?

Thanks for calling it a 'career'. My first love is probably just

to display and sell their comics and prints, and for people to come along and chat to those creators. It's very informal and [Tonearm owner] Scott McMullin lets us take over his record shop for the day.

Now that the San Diego Comic Con owns the phrase 'Comic Con' though, I'll be calling it a Comic Micro Con just to be on the safe side!

Sam Walby



Elvis vs Godzilla, Deadline Magazine

bamcomics.co.uk

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THE FAVOURITE

Dir. Yorgos Lanthimos

The Favourite, a genre-defying delight, has at its centre a woman's grief. That this woman is Queen Anne - in a career-defining performance from Olivia Coleman - spawns a narrative exploring the interwoven dynamics of personal and political power. It is to be celebrated that the three leads are women, giving contemporary resonance to timeless issues.

Anne's fragility, both physical and emotional, is exploited by long-serving counsel Sarah Churchill - a bold, nuanced performance from Rachel Weisz - whose influence is challenged by newcomer Abigail (Emma Stone), who switches seductively between compassion and scheming.

Anne's court is rife with individuals overtly and covertly seeking power. Endemic patriarchy is challenged by the leads whilst they themselves perpetrate abusive behaviour. The war against France is not seen to be as relevant as the rivalry and lust of the intimate kind that preoccupies the central characters.

Anne's overwhelming grief caused by 17 unborn children is revealed as Abigail meets the rabbits that roam the palace. This metaphorical loss replacement, while not historically accurate, symbolises a certain freedom. It's a reminder to a contemporary society that still fails to acknowledge sufficiently this particular bereavement.

Skilful use of the wide angle lens by cinematographer Robbie Ryan captures Anne's painful isolation and confusion, contrasting with close-ups, such as at Abigail's arranged marriage, when Anne feels, "Sometimes it's such fun to be a queen."

The 15 certificate noting 'strong sex' is puzzling, making me wonder whether lesbian sex is still regarded as uncomfortable viewing for today's audiences.

The Favourite is bawdy, beautiful, witty and deeply melancholic. Lanthimos shows us again, as in **The Lobster**, a bleak view of human nature. Stunning cinematography in the final scene depicts a fragile balance of power hauntingly, posing the ubiquitous question: Who is the oppressor?

Mary L Carr

REGATHER COMEDY CLUB

19 January

The first Regather Comedy Club of the year started off in the usual fashion, with compère Sean Morley taking to the stage, his usual blend of hilarious observation and low-energy whimsy keeping the crowd entertained and energised.

The first support act was Jayne Edwards in the guise of Top Bodybuilder Brian. Equipped with a sleeveless muscle vest, drawn-on abs and a can-do attitude, Edwards delivers a wonderful modern satire. Brian promotes his rather unique lifestyle with a charming and friendly demeanour whilst also being completely unequipped for the task at hand. It's daft, with plenty of laugh-out-loud moments throughout.

It's hard to make a room full of strangers laugh at the best of times, but sometimes all it takes is a man in a fake beard with four squeaky rubber pigs, leading the room in a haunting rendition of 'He's Got The Whole World in His Hands'. Jumping rapidly between several characters using a variety of homemade costumes, Liam Hale's set is one of utter absurdity. It's random, funny, idiotic, simply wonderful and had the whole audience crying with laughter.

Next, Pope Lonergan, striding onto the stage with a beaming smile and a cheery disposition, in stark contrast to his material about being a recovering drug addict. The chipper tone and dark material was really funny, but wasn't received by the crowd as well as it should have been. Perhaps the chaos of the previous acts popped the atmosphere a bit.

What can I say about headliner Mr Fruit Salad? Writing this half a day later, I'm still processing what I saw. Mr Fruit Salad is totally a real person and not an anxiety shield put up by comedian Joz Norris, attempting to deal with his issues by donning a fake beard and dark glasses and adopting a high-pitched voice with a wandering accent. What follows is a bit like **The Matrix**. No-one can be told what it is; you have to see it for yourself. It's downright stupid and totally hilarious. My sides hurt from laughing so much - an absolute joy to experience.

An amazing start to 2019 for Regather Comedy Club.

Pip Mason



The Favourite (2018)

FILM LISTINGS

REEL FEMME #9: LOVE

Tue 12 Feb | Doors 7:30pm | DINA
£3 donation to VIDA Sheffield

An evening of films themed around different ideas of what love might mean. Expect many takes on this broad topic with some brilliant shorts, as ever exclusively directed by self-identifying women. facebook.com/reelfemme

THE LOBSTER

Thu 28 Feb | Showroom Cinema | £9/£6.80

Yorgos Lanthimos' bizarre, mind-blowing take on loneliness, set in a world where it is illegal to be single, a law that is ultimately punished by offenders being transformed into animals. showroomworkstation.org.uk

STAGE LISTINGS

DEATH IN HIGH HEELS

13-16 Feb | Uni Drama Studio, S10 2TD | £7.50-£10

Local group The Company put on Richard Harris's stage adaptation of the 1941 crime novel by Christianna Brand, which sees Inspector Charlesworth investigate a murder at a 1930's fashion house. thecompanysheffield.co.uk

STANDING AT THE SKY'S EDGE

15 Mar - 6 Apr | Crucible | £15-£41

An early heads-up on one not to miss next month - a much-anticipated musical about the history of Park Hill housing estate from 1961 with music by Richard Hawley. Book early to avoid disappointment. sheffieldtheatres.co.uk



THE WOMEN OF SHEFFIELD SHOWCASE

1st-2nd MAR
7:30
THEATRE DELI
£6-£12

3 pieces of new theatre
from 3 local women
theatredeli.co.uk



WHAT'S ON FEBRUARY '19

THEATRE DELI

8/9 FEB

THE CABINET OF MADAME FANNY DU THÉ

Tales of woe, tales of science, tales of curses, tales of defiance. Also, some juggling. Reach into Fanny's cabinet for a musical voyage of hilarity. But beware! Somebody's out to sink her ship.

13 FEB

BICURIUS GEORGE AND OTHER SIDEKICKS

The show is an intergenerational live art show exploring mental health, identity and family through reflecting on, celebrating and challenging their earlier collaborations, and humorously interrogating the tensions between father and daughter.

16 FEB

A REYT QUEER DO

Join Andro and Eve as they glide on a dry ice cloud back to the 80's, bringing you a party that electric dreams are made of. With queer cabaret performances featuring fresh talent and hosted by drag king Louis Cyfer. There'll be cake, and a beautiful synth filled soundtrack to get the party started.

22 FEB

PINK LEMONADE

Token Toni loves a bit of a bashment and will ONLY date Black and Brown women. Pink Lemonade explores Black masculinity, lesbianism and racial fetishism and poses the question, how can we ever truly be ourselves when society constantly tells us how to perform?

28 FEB

BABY FACE

Welcome to a world of knee socks, bunches, lollipops, bubblegum and models adopting the childlike expressions of six-year-old girls. Poedophilia is not OK yet fetishised images of women as prepubescent girls are. In this brave and outlandish performance a grown woman attempts to be your baby to discover if innocence really is as sexy as we're told it is.

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gigbuddiessheffield.wordpress.com



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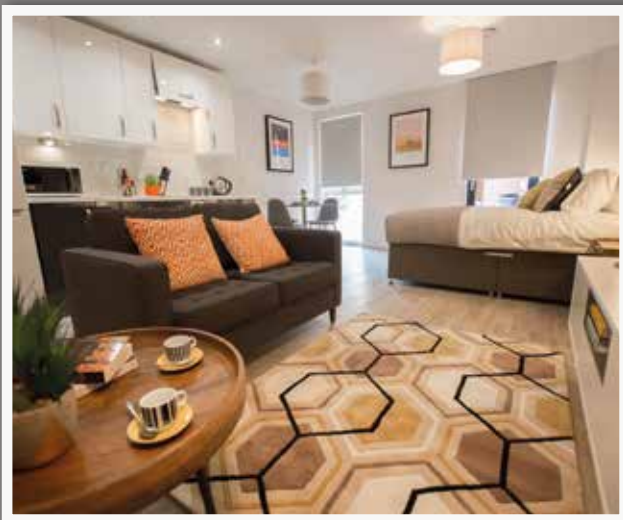
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SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



DUN WORKS

dunworks.co.uk
0114 2413430

Located at the heart of Kelham Island, Dun Works offers 225 studio, one- and two-bedroom apartments for rent to suit a wide range of incomes and contract length preferences.

The development is a partnership between South Yorkshire Housing Association and Cheyne Capital Management's Social Property Impact Fund, offering tenants a selection of homely furnished and unfurnished apartments. Each flat includes electric heating, integrated hob-oven, free-standing fridge-freezer, washing machine, window blinds and dishwasher (for the two-beds), and flats are located across eight blocks which are three or four storeys high.

Dun Works aims to create a community vibe amongst tenants and has dedicated a third of its properties to people earning less than £25,000 a year, the first deal of its kind for a housing association nationally. Potential tenants are bound to be tempted by the fine selection of award-winning restaurants, pubs, bars and cafes close by, with new places opening for business all the time.

Kelham is also a great spot transport-wise, only a short walk away from the blue and yellow line tram stop and easily reached by bus. For more detail, visit the website or call Crucible Sales and Lettings.



OPUS PRESENTS GIGS

David Thomas Broughton (23 Mar) & Nubiyah Twist (5 Apr)
Tickets via partyforthepeople.org

Opus and Now Then proudly present an exciting new series of music shows kicking off this spring across our fair city.

Up first on 23 March we have a very special show at the idyllic Merlin Theatre, nestled in leafy Nether Edge. David Thomas Broughton is one of a kind alt-folk artist whose semi-improvised shows are highly acclaimed. Support comes from Hudson Records co-founder and one of our favourite Sheffield singer-songwriters, Neil McSweeney.

For the second Opus Presents show of the year, we change the pace with a multi-room party at Sheffield institution Yellow Arch Studios. Recently signed to Strut Records - home of recordings by such giants as Seun Kuti, Ebo Taylor and Sun Ra - the company Nubiyah Twist keep on their new label speaks volumes about the quality you can expect from their 12-piece live shows, which effortlessly blend future jazz, afrobeat, heavy dub and blistering musicianship. They'll be joined by special guest bands and DJs in what promises to be a real journey through global and bass music.

More 2019 shows to be announced soon.

MUDRA

151 Arundel St, S1 2NU
mudrasheffield.co.uk



MUDRA is a new venture from Sheffield Centre For Massage Training and Yoga Nature. Bringing together over 75 years of collective experience in the field, MUDRA - a Sanskrit word meaning a gesture made with the hands or the whole body - is a new space for yoga classes, massage training, mindfulness and other worthwhile healthy activities, opening up above Tamper Coffee at Sellers Wheel this February.

Classes and workshops at MUDRA will explore such themes as stress management, healthy backs and the history and philosophy of yoga, and beginner and advanced massage training will be offered throughout the year. The ultimate aim is to become a beacon of health and wellbeing in the city centre.

The studio will open on Monday 18 February with a week of free yoga classes and massage tasters hosted by its talented and experienced team. More details can be found on the website or on Facebook (@mudrasheffield).

SING AWAY THE BLUES

Fri 8 Feb, Sheffield Cathedral
sagesheffield.org.uk



This month Sheffield Cathedral will host Sing Away The Blues, a concert marking the end of a year of workshops for the Support Arts Gardening Education (SAGE) Choir.

Three Sheffield Community choirs - Purple Cats, Body of Sound and Carfield Community Choir - will join the SAGE Singing Through The Seasons group onstage for an evening of acapella performance on Friday 8 February, 7:30pm until 10pm.

The fundraiser will be the first public performance for the SAGE Choir, celebrating the power of teamwork, singing and community, as well as showcasing the other vital and varied work SAGE does in the city to improve people's mental, physical and social wellbeing.

For the chance to win two free tickets, just follow SAGE on social media - @SAGE_Sheffield on Twitter or SAGE_greenfingers on Instagram - and comment 'Win tickets #NowThen'.

FANDANGOE KID RESIDENCY AT THE CIVIC, BARNSELY

Feb to Apr



This spring the The Civic is expanding its Civic Artist Residency Programme, elevating it from a platform for up-and-coming theatre companies to also include visual arts. The first visual artist to take up the mantle of turning The Civic gallery space into a studio will be The Fandangoe Kid, known for her striking, no-nonsense slogan-based work tackling taboo subjects in an open, accessible way.

From February to April, the artist will invite different community groups to create new work with her, as well as bringing the general public in to see her in action. With a background working with young people in Hackney for over a decade, and having experienced more than her fair share of grief and loss in her own life, The Fandangoe Kid seems well-qualified to be helping local people channel their messages through art, challenging what she calls 'traditional upper lip silence'. More detail via barnsleycivic.co.uk and fandangoe kid.com.

TWO SHEDS

235 Crookes, S10 1TF
facebook.com/twoshedspub



Crookes welcomed its first micropub, Two Sheds, back in September. Formerly Iberico Café, Two Sheds brings something new to the Crookes high street, serving keg and cask beers in a cosy, coffee house-inspired, shed-like space. It also doubles as a bottle shop and off-licence specialising in locally-brewed ale.

You can drink in or takeaway, with four keg and four cask lines, alongside a selection of over 40 fridge items for sale. They also offer traditional ciders and non-alcoholic beers, with much of their stock sourced locally.

Two Sheds is open seven days a week and it's a dog-friendly establishment. If you're feeling lucky, get down to their general knowledge quiz on Tuesdays for the chance to win a £20 bar tab.

And in case you're wondering - yes, Two Sheds is named after the famous Monty Python sketch. Look it up.

GRACES

1 FEB :: £6.00

KOVIC

5 FEB :: £12.00

ALLUSINLOVE

6 FEB :: £6.00

THE LEADMILL COMEDY CLUB PRESENTS

PAUL FOOT

7 FEB :: £14.00

THE TOTAL STONE ROSES

9 FEB :: £12.00

DODGY & BABYBIRD

15 FEB :: £20.00

HERS

16 FEB :: £9.00 :: THIS SHOW IS AT YELLOW ARCH

TRASH

16 FEB :: £7.50

INTERNATIONAL TEACHERS OF POP

22 FEB :: £12.00

AN EVENING WITH

ALASKA

24 FEB :: FROM £20.00

THE LEADMILL COMEDY CLUB PRESENTS

GARY DELANEY

27 FEB :: £15.00

FATHERSON

28 FEB :: £8.00

FEET

1 MAR :: £6.00

THE LEADMILL COMEDY CLUB PRESENTS

LOST VOICE GUY

2 MAR :: £15.00

THE LEADMILL COMEDY CLUB PRESENTS

PATRICK MONAHAN

7 MAR :: £12.00

MATHEW J HALL

9 MAR :: £7.00

THE PALE WHITE

9 MAR :: £8.00 :: THIS SHOW IS AT THE HARLEY

THE LEADMILL COMEDY CLUB PRESENTS

PETE FIRMAN

14 MAR :: £16.00

SKINNY LIVING

15 MAR :: £8.50

THE SLOW READERS CLUB

16 MAR :: £16.50

NEON WALTZ

18 MAR :: £7.50

THE LEADMILL COMEDY CLUB PRESENTS

AHIR SHAH

19 MAR :: £12.00

EMILY BURNS

22 MAR :: £7.50 :: THIS SHOW IS AT CAFÉ TOTEM

GENTLEMAN'S DUB CLUB

23 MAR :: £17.50

IDLES

26 MAR :: SOLD OUT

DEAF HAVANA

27 MAR :: £18.50

SPORTS TEAM

29 MAR :: £8.00

EASY LIFE

5 APR :: £12.50

THE LEADMILL COMEDY CLUB PRESENTS

ROB NEWMAN

10 APR :: £14.00

THE CUREHEADS

12 APR :: £14.50

THE LEADMILL COMEDY CLUB PRESENTS

ED GAMBLE

13 APR :: £13.00

THE DUALERS

26 APR :: SOLD OUT

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SEANN WALSH

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HALF MAN HALF BISCUIT

11 OCT :: £22.00

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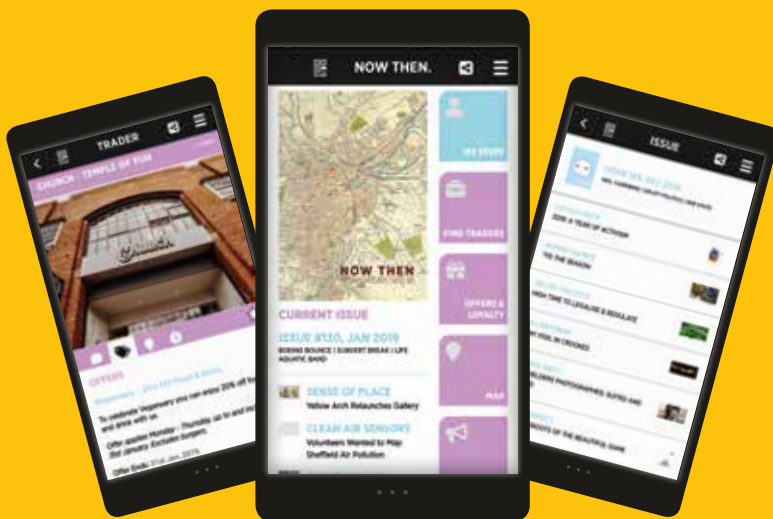
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